

Theory of Compossible Worlds

By Shomit Sirohi

Introduction

Logic of sense then, which is about a surface of senses, which becomes the sensible process with then a metaphor of dialectics in it – the voice, the gaze – such film theory – which though is theory – how in fact the voice in a film was about the artistic regime as well. I mean theory is theoretical practice – how to configure the many surfaces of cinema and realism which is then a theory of surfaces – that in fact we theorise the process into “infinite productions

of concepts.” Like when in fact the surface becomes a sensation – it means in fact theory is about the process of a configuration – like cinema, existentialism perhaps from Sartre, and even surfaces after surfaces intersecting like a novel, or literary practice.

I. Surface – not depth

In fact then there is a single surface which then is about the surface not depth – it means one the surface is the number of surfaces which become indiscernible – the process of surfaces and surfaces which form in intersections.

II. System – of Surfaces

The of course the system of surfaces, which then is a many surfaces which intersect in a system of surfaces. It can be then cars passing by in a film.

III. What is Theory?

Theory is just the process of a surface reading, not depth – it is just the process of even film theory, or film criticism, the recent set of works – theory as under-labourer, theory as subject, object and world, and the cinema criticism with Hyppolite – all of this is surjected to the theoretical practices.

IV. Leibniz as philosophy meant to be changed to theory

So in fact theory is then a form like a concept which means Leibniz analyses space and indiscernibles and even compossible worlds and such works which make a monadology – all of this becomes a form of theory – “In fact the process of philosophy has within it a process of theorising, theoretical practice, and theory.”